





THE  
J U V E N I L E  
SINGING SCHOOL.

BY LOWELL MASON, & G. J. WEBB,  
PROFESSORS IN THE BOSTON ACADEMY OF MUSIC.

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BOSTON:  
WILKINS, CARTER, & CO.

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1845.

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## ADVERTISEMENT.

The design of this work is to furnish such a collection of Songs as is wanted for juvenile classes and singing schools; or for common schools, and academies, where music is made a regular study, or where singing has been introduced.

A part of the melodies are well known as "The Swiss Boy," "O say busy bee," &c.; some have been selected from German "School Song Books" and others are original. The variety is very great. There are songs adapted to the different ages and circumstances of children and youth, and it is believed that in every instance the words will be found to be not only unexceptionable, but of good moral tendency.

To parents, teachers, and pupils, the "Juvenile Singing School" is most respectfully inscribed.

BOSTON  
STEREOTYPED BY KIDDER AND WRIGHT,  
32 Congress Street.

Obtained Feb. 2,  
1918 from book-  
dealer J. T. Tay-  
lor, Brockton,  
Mass.

Henry L. Allen

horn.)

60

98

66

45



Obtained Feb. 2,  
1918 from book-  
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lor, Brockton,  
Mass.

Henry L. Allen

... and lovely evening	60
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# THE JUVENILE SINGING SCHOOL



## THE RISING SUN.

*m* Allegretto. *f*

1. The eastern hills are glowing With morning's purple ray ; Array'd in light he's  
coming, The glorious orb of day ! Array'd in light he's coming, The glorious orb of day.

2

All hail ! thou constant emblem  
Of him who dwells above !  
Of him so great and glorious !  
And yet so full of love.

3

How nature now rejoices,  
With life and beauty new !  
On every grass-blade twinkles  
The pearly drop of dew.

How good is he who made thee,  
Thou glorious orb of day !  
With grateful hearts we'll praise him,  
In morning's earliest ray.

## MORN AMID THE MOUNTAINS.

*Andantino.* *cres.* *p*

1. Morn a - mid the mountains! Lovely sol - i -

*m.* *f*

tude! Gush - ing streams and fountains,

*p* *dim.*

Murmur, "God is good!" "God is good!"

2 Now the glad sun breaking  
Pours a golden flood;  
Deepest vales awaking  
Echo "God is good."

3 Hymns of praise are ringing  
Through the leafy wood—  
Songsters sweetly singing,  
Warble "God is good!"

4  
Wake, and join the chorus,  
Man, with soul endued!  
He whose smile is o'er us,  
God, oh God is good.

# MORNING IS RISING.

7

*Slowly. p* *cres.*

1. Morning is ri - - sing, Darkness a - way;

O'er the rich sky beams Sunshine so gay.

2  
Birds with their music  
Fill the fresh air;  
And the young breezes  
Sweet odors bear.

3  
In the green pastures  
Sparkles the dew;  
While the swift bees come,  
Humming anew.

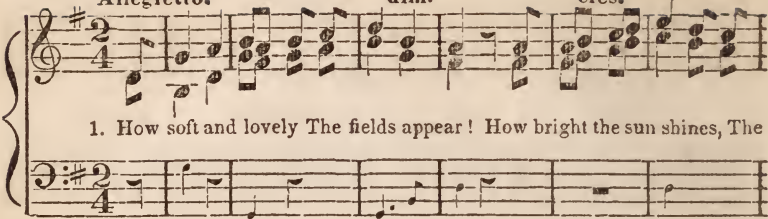
4  
All things are happy  
In the fair light,  
Praising their Maker,  
Morning and night

## MAY SONG.

Allegretto.

dim.

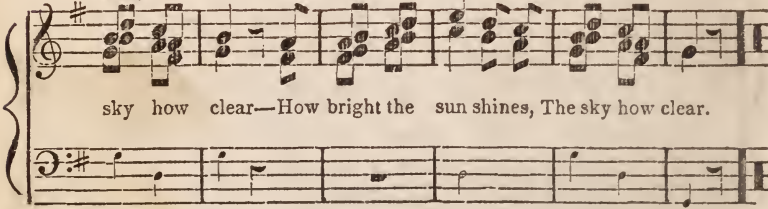
cres.



1. How soft and lovely The fields appear ! How bright the sun shines, The

dim.

cres.



sky how clear—How bright the sun shines, The sky how clear.

2

May joy and pleasure,  
Fill every breast,  
From morn to evening,  
From east to west.

3

How sweet the sparkles  
Of early dew !  
How rich the blossoms  
Of varied hue !

4

Our spring is fleeting,  
Our youth must end ;  
Then let us never  
Our time mis-spend.

## SONG OF PEACE.

9

*p* Andante. *cres.* *dim.* *m*

1. See how calmly star and star Through the heavens are wheeling;

*p* *cres.* *f* *dim.*

Far from wrath—from tumult far, Far from cannon's pealing.

2 3

See how calmly o'er the green, Earth and heaven send forth a voice:  
 Silvery streams are flowing, "Now, be discord ended,  
 Imaged there the stars are seen, "Live in peace, in love rejoice,  
 Brightly, calmly glowing. "Heart and heart be blended.

4

"Then thy life shall gently pass,  
 "Like the peaceful river,  
 "Till thy happy home at last,  
 "Welcome thee forever."

## BUGLE SONG.

*Allegretto. m* *cres.* *dim.* *m*

1. How sweet the sound When woods around Have heard the pealing horn ; From

*f* *pp* *Echo.*

bush and brake The echoes wake, And hail the welcome morn ! - come morn, - come morn.

2 3 *Echo.*

Each heart beats high  
And gleams each eye,  
At every welcome tone ;  
Like mist that flies  
From morning skies,  
All sorrow now *is gone !*

4

Oh ! sweet the sound  
When woods around,  
Have heard the pealing horn ;  
From bush and brake  
The echoes wake,  
And hail the wel-come morn !

How bright the trees ;  
How fresh the breeze !  
How golden bright the day ;  
The sparkling rill  
Goes murmuring still,  
Through woodlands far *away.*



Slow.

1. The silvery moon advances in modest dignity:

Who 'mid the star-ry dances So beau-ti-ful as she?

2

See where she comes, soft stealing	She comes with night-dews healing
Across the stilly night !	The soul with pain distressed .
How many hearts are hailing	She wakes the sweetest feeling
Her mild and friendly light.	Within the lonely breast.

How many hearts are hailing  
Her mild and friendly light.

4

She comes with night-dews healing  
The soul with pain distressed ·  
She wakes the sweetest feeling  
Within the lonely breast.

She wakes the sweetest feeling  
Within the lonely breast.

3

Our eyes she gently closes  
When daily toil is o'er;  
The weary earth reposes  
Beneath her soothing power.

5

Our heavenly Father lends us  
This trusty friend by night  
May he a spirit send us,  
As pure as her pure light.

## COME, SOFT AND LOVELY EVENING.

*Andante. p*

1. Come, soft and love - ly evening, Spread o'er the grassy

*m*  
fields; We love the peaceful feeling, Thy silent coming yields.

2

3

See where the clouds are weaving, All nature now is silent,  
 A rich and golden chain; Except the passing breeze,  
 See how the darkened shadow And birds their night-song warbling,  
 Extends along the plain. Among the dewy trees.

4

Sweet evening thou art with us,  
 So tranquil, mild, and still;—  
 Thou dost, our thankful bosoms,  
 With humble praises fill.



Andante.

1. Stars of heav'n that gaze on me, In your silent majes - ty,

Ye do charm my thoughts above To the realms of light and love.

2

Who hath measured out your course?  
Whence thy arrowy light its source?  
It hath sped full many a year,  
Ere it reached this earthly sphere.

4

How his wondrous works of love  
Draw my eyes and thoughts above;  
There I see creation's Lord,  
By each twinkling star adored.

3

Ah! your life and beauty all  
Come at the Creator's call;  
He that breathed in man a soul,  
Keeps you as in light you roll.

5

Burn, my soul with heavenly fire!  
Soar above yon starry choir!  
Thou art in his image made  
Who these heavenly hosts arrayed

## SPRING.

Allegretto. *m*

1. Now nature smiles, gay flow'ets rise To greet returning  
Each gale that floats a - long the skies, Bears incense on its

spring; } Glad earth her wintry slum - bers breaking To  
wing. }

new and heavenly life seems waking, Seems waking, Seems waking.

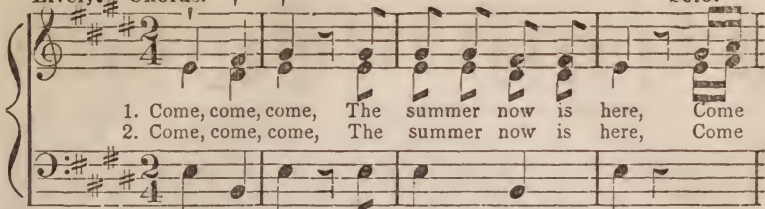
Each swelling heart breaks forth in song	Mild zephyrs now breathe softly round,
Of gratitude and praise;	The sky is calm and bright;
Through all the groves the plumed throng	O'er flowery meadows lambskins bound
Pour forth their tuneful lays.	In robes of snowy white:
Each smiling flower the forest raises	On every bank the bees are humming,
In beauty blooms its silent praises,	With sounds of joy the spring is coming,
Its praises—its praises.	Is coming—is coming.

# SUMMER SONG.

15

Lively. # Chorus. | |

Solo.

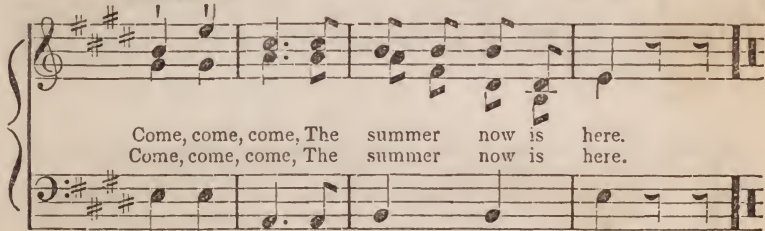


1. Come, come, come, The summer now is here, Come  
2. Come, come, come, The summer now is here, Come



out among the flowers, And make some pretty bowers.  
cull the sweetest posies, The violets and roses.

Chorus.



Come, come, come, The summer now is here.  
Come, come, come, The summer now is here.

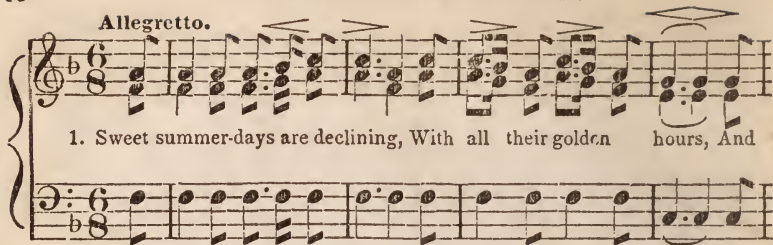
3

Come, come, come,  
The summer now is here,  
Come, ramble in the bushes,  
And hear the merry thrushes.  
Come, come, come,  
The summer now is here.

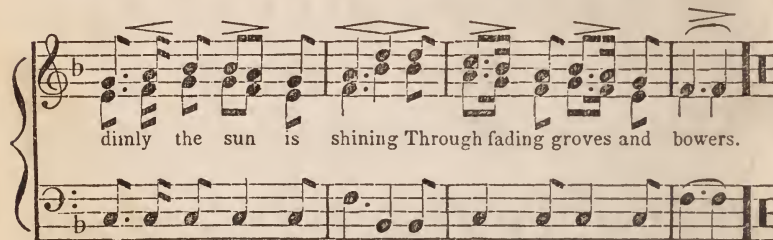
4

Come, come, come,  
The summer now is here,  
Come out among the flowers,  
And make some pretty bowers.  
Come, come, come,  
The summer now is here.

## DEPARTURE OF SUMMER.

*Allegretto.*

1. Sweet summer-days are declining, With all their golden hours, And



dimly the sun is shining Through fading groves and bowers.

2

The woods that lately were ringing  
Are silent now and lone ;  
The warblers have ceased their singing,  
Sweet summer-birds are flown.

3

But spring, new beauties revealing  
Will soon return again,  
And brightly the sun will be shining  
By mountain, grove and plain.

4

Come winter, then, we will greet thee,  
Thy robes are pure and white :  
Each blossom shall slumber sweetly  
The long—long winter night.

# AUTUMN.

17

*Allegretto.*

1. Come and see the ripe fruit falling, For the Autumn now is

The first system of musical notation for 'AUTUMN.' It consists of a grand staff with a treble and bass clef. The key signature is one flat (B-flat) and the time signature is 3/4. The melody is written in the treble clef, and the bass line is in the bass clef. The music is marked 'Allegretto.' and begins with a series of eighth and sixteenth notes.

calling; Come and see the smiling vine, How its golden clusters

The second system of musical notation. It continues the melody from the first system. The treble clef part has markings for 'Duet.', 'cres.' (crescendo), 'CHORUS.', and 'dim.' (diminuendo). The bass line continues with a similar rhythmic pattern.

shine—Come and see the smiling vine, How its golden clusters shine.

The third system of musical notation. It concludes the first part of the song. The treble clef part has markings for 'Duet.', 'cres.', 'CHORUS.', and 'dim.'. The bass line continues with a similar rhythmic pattern.

2 Come when morning smiling gaily 3 In the early morning hour  
 Drives the mists along the valley; Ere the dew has left the bower,  
 Come when first the distant horn, In the ruddy, purple beam  
 Pealing wakes the joyful morn. 4 Come and see the vineyards  
 Thou shalt feel a new-born pleasure [gleam.  
 Gazing thus on autumn's treasure;  
 And thy joyful heart shall raise  
 Sweeter songs of grateful praise.



## WINTER SONG.

Andantino.

cres.

1. Summer joys are o'er: Flow'rets bloom no more; Wintry winds are

Duet.

sweeping; Through the snow-drifts peeping:—Cheerful ever-green, Rarely

Chorus.

now is seen— Cheerful ev - er-green, Rarely now is seen.

2

Now no plumed throng  
Charm the woods with song;  
Ice-bound trees are glittering,  
Merry snow-birds, twittering,  
Fondly strive to cheer  
Scenes so cold and drear.

3

Winter, still I see  
Many charms in thee,  
Love thy chilly greeting,  
Snow-storm fiercely beating,  
And the dear delights  
Of the long, long nights

*Allegretto.*

1. Haste thee, winter, haste away, Far too long has been thy stay—  
Haste thee, winter, haste away, Far too long has been thy stay—

Far too long thy winds have roared, Snows have beat, and rains have pour'd.

2

Haste thee, winter, haste away,  
Let me feel the spring-tide ray ;  
Let the fields be green again ;  
Quickly end thy dreary reign.  
Haste thee, winter, haste away,  
Far too long has been thy stay.

3

Haste thee, winter, haste away,  
Let the spring come, bright and gay ;  
Let thy chilling breezes flee,  
Dreary winter, haste from me.  
Haste thee, winter, haste away,  
Far too long has been thy stay.

## THE MORNING CALL.

For. Pia. Mez.

1. Friends awake! awake! awake! From its slumbers now awaking, Thro' the  
 2. Brother wake! awake! awake! Hark! the cheerful lark is singing, And the

For. Pia.

eastern darkness breaking, See the morn - ing star—See the morning  
 hills and dales are ringing With her joy - - ful song—With her joyful

For. Pia. dim. pp

star! Friends awake! awake! awake! Friends awake! awake! awake!  
 song! Brother wake! awake! awake! Brother wake! awake! awake!

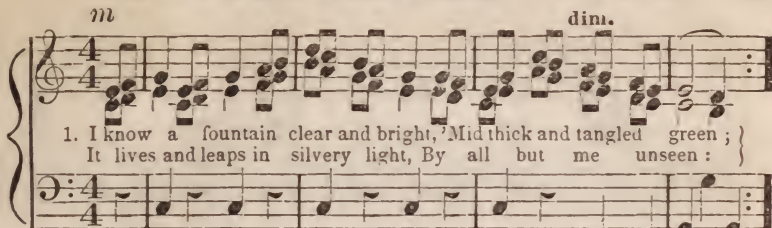
3. Sister wake! awake! awake!  
 Every thing is now reviving,  
 Every one around is striving  
 For some new delight—  
 Sister wake! awake! awake!  
 Sister wake! awake! awake!

4. All awake! awake! awake!  
 See the sun with splendor beaming,  
 O'er the distant waters streaming,  
 With his glorious light—  
 All awake! awake! awake!  
 All awake! awake! awake!



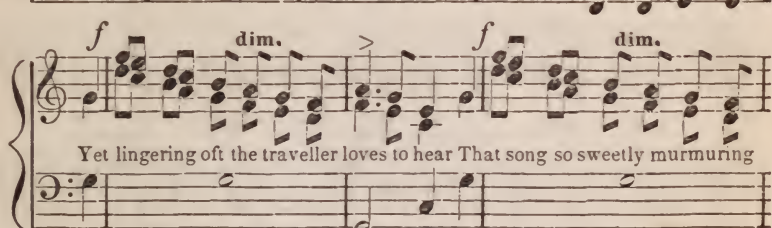
# I KNOW A FOUNTAIN CLEAR AND BRIGHT. 21

*m* *dim.*



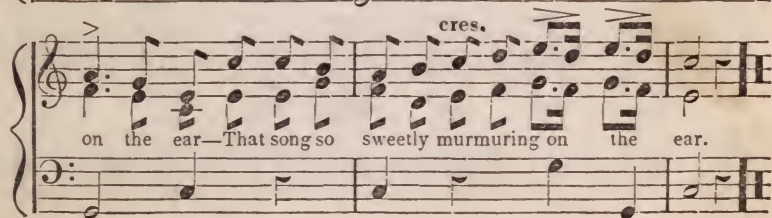
1. I know a fountain clear and bright, Mid thick and tangled green ;  
It lives and leaps in silvery light, By all but me unseen :

*f* *dim.* *f* *dim.*



Yet lingering oft the traveller loves to hear That song so sweetly murmuring

*cres.*



on the ear—That song so sweetly murmuring on the ear.

## 2

Sweet fount—how oft with thee I've played,  
In softest summer's day ;  
And loved to watch 'mid darksome cooling shade  
Thy silvery waters stray.  
Flow on, flow on, sweet fount ! and let me hear  
Thy song, so sweetly murmuring on my ear.

## THE BONNY BOAT.

*p.*

1. Glide a - long, our bon - ny boat ! The

lake is gleaming, With sun - light beaming :

*cres.*

Light - ly o'er its bo - som float.

2 Now we speed our shining way, 3 Flies the mist before the wind !  
 Now rocking hither, And while we glide  
 Now rocking thither, Along the tide,  
 O'er the waters, blithe and gay! How we leave the shore behind,  
 4 Onward then, our bonny boat !  
 All our hours  
 Are twined with flowers,  
 While we on the bright wave float.

Dr. S. F. Smith

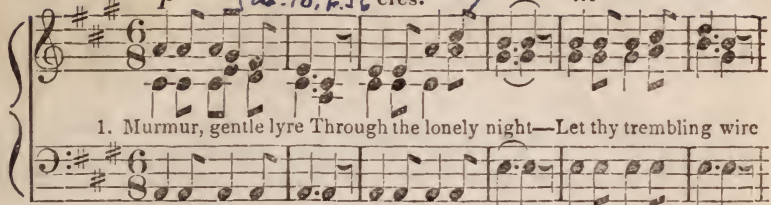
Wrote the words.

NIGHT SONG.  
(See Major's Supplement)  
No. 10, p. 56

23


*m* *lowd. Major*

*p*



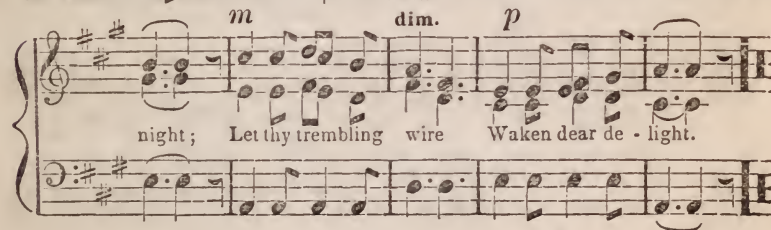
1. Murmur, gentle lyre Through the lonely night—Let thy trembling wire

*dim.* *f*



Waken dear delight! Murmur, gentle lyre Through the lonely

*m* *dim.* *p*



night; Let thy trembling wire Waken dear de-light.

Though the tones of sorrow  
Mingle in thy strain,  
Yet my heart can borrow  
Pleasure from the pain.

3

Hark! the quivering breezes  
List thy silvery sound—  
Every tumult ceases,  
Silence reigns profound

Hushed the thousand noises—  
Gone the noon-day glare;  
Gentle spirit-voices  
Stir the midnight air.

5

Earth below is sleeping,—  
Meadow, hill, and grove;  
Angel stars are keeping  
Silent watch above.

*m* Allegro.

The lovely moon hath risen, The gold - en stars all glisten, A -

*m*

long the clear blue skies; The wood in its own shadow Stands

*mp*

breathless; o'er the meadow The slowly curling vapors rise.

2

3

How still the world reposes,	Then peacefully reclining,
While friendly o'er it closes	To God our souls resigning,
Soft twilight's mantle grey!	Sleep on, sleep safely on!
It seems a quiet chamber	Sweet slumber is a token
Where free from fear and danger	Of purer rest unbroken,
We sweetly sleep our griefs away.	When this our earthly race is run.

*Andantino. p m f dim.*

1. Now night is gone, And golden morn In eastern skies is break.

ing, And vale and wood, And field and flood To songs of praise are waking.

2

How far away  
To greet the day,  
The lark is gaily singing;  
On spangled green  
The lambs are seen  
O'er flowery meadows springing.

3

The woodlands 'round  
With songs resound,  
Each smiling plain rejoices;  
And murmuring rills,  
Among the hills  
Praise God with thousand voices.

4

May he whose power,  
Each morning hour  
With thousand tongues is praising,  
Grant us to prove  
Our grateful love,  
Each heart glad incense raising.



'TIS WINTER, WINTER FAR AND WIDE.

**Larghetto. Solo. Minor.**

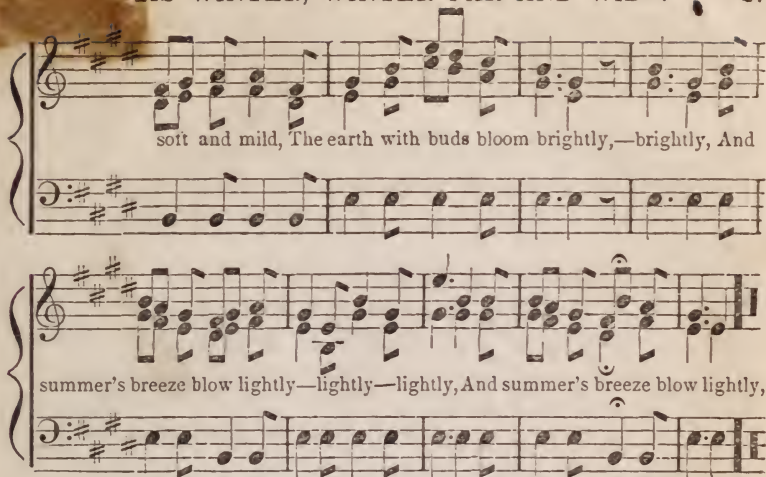
1. 'Tis winter, winter far and wide, And i - cy winds are

blowing; And thick, and thick on every side 'Tis ever, e-ver snowing:—

**Allegro Chorus. Major.**

**Allegro Chorus. Major.**

Well, let the storm beat dark and wild, The spring will come so



2

How desolate the hill and field,  
 Away the flowers have hasted ;  
 To winter's blast their beauties yield,  
 And all their charms are wasted :—  
 The trees will soon again be green,  
 The beauteous flowers again be seen  
 The earth with buds, &c.

3

The stream is frozen in the vale,  
 And still the insect's thrumming ;  
 Oh, where is now the nightingale,  
 And where the bee, soft humming ?  
 The waterfall will wake again,  
 And bird and bee renew their strain ;  
 The earth with buds, &c.

4

Oh, dark and chilly is the night,  
 And long before the dawning ;  
 As if it were the sun's delight,  
 To rob us of the morning :—  
 We care not for the night so long,  
 For soon will come the days of song,  
 The earth with buds, &c

5

The chilling frost conceals the ground,  
 And snow so deep is lying ;  
 Without a pleasant sight or sound,  
 The day of life is flying :  
 The stormy wind will pass away,  
 And warm will be the spring-tide ray,  
 The earth with buds, &c.

## WILD WOOD FLOWERS.

Lively.

Lowell Mason

1. Flowers, wild wood flowers! In a sheltered dell they grew; I

The first system of musical notation for the song 'Wild Wood Flowers'. It consists of a treble and bass staff joined by a brace on the left. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics '1. Flowers, wild wood flowers! In a sheltered dell they grew; I' are written below the staff.

hurried along and I chanced to spy This small star flower with its silvery eye;

The second system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics 'hurried along and I chanced to spy This small star flower with its silvery eye;' are written below the staff.

Then this blue daisy peeped up its head, Sweetly this purple

The third system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics 'Then this blue daisy peeped up its head, Sweetly this purple' are written below the staff.

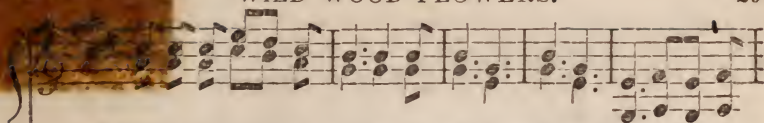
orchis spread, I gathered them all for you— I

The fourth system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics 'orchis spread, I gathered them all for you— I' are written below the staff.

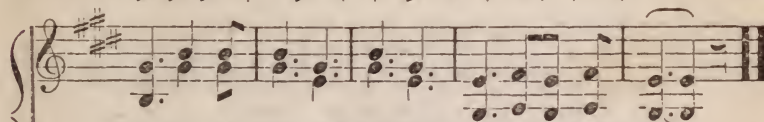


# WILD WOOD FLOWERS.

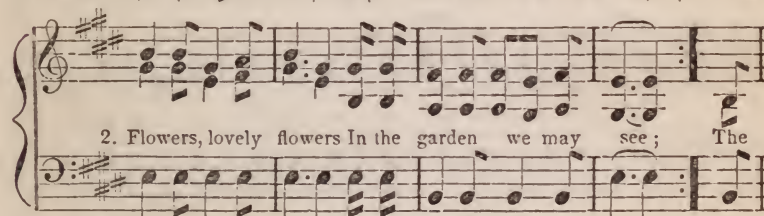
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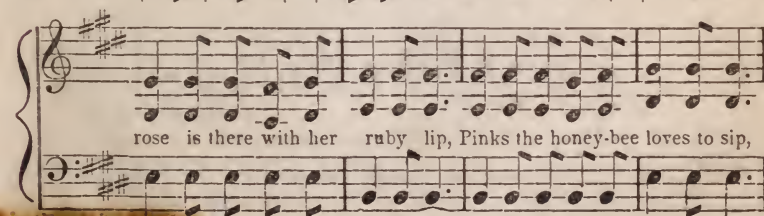
gathered them all for you ; All these wild wood flowers, Sweet wild wood



flowers--All these wild wood flowers, Sweet wild wood flowers.



2. Flowers, lovely flowers In the garden we may see ; The



rose is there with her ruby lip, Pinks the honey-bee loves to sip,

## WILD WOOD FLOWERS.

Tulips, Tulips gay as a butterfly's wing, Marygolds rich as the

The first system of musical notation for the song 'Wild Wood Flowers'. It consists of a grand staff with a treble and bass clef, both in the key of D major (two sharps). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics 'Tulips, Tulips gay as a butterfly's wing, Marygolds rich as the' are written below the notes.

crown of a king, rich as the crown of a king; But none so fair to

The second system of musical notation. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The lyrics 'crown of a king, rich as the crown of a king; But none so fair to' are written below the notes.

me, But none so fair to me As these wild wood flowers,

The third system of musical notation. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The lyrics 'me, But none so fair to me As these wild wood flowers,' are written below the notes.

Sweet wild wood flowers, As these wild wood flowers, Sweet wild wood flowers.

The fourth system of musical notation, which concludes the piece. The melody ends with a double bar line in the treble clef, and the accompaniment also ends with a double bar line in the bass clef. The lyrics 'Sweet wild wood flowers, As these wild wood flowers, Sweet wild wood flowers.' are written below the notes.

*Moderato.*

1. On the stormy ocean, Mid its wild com -

*cres.*

mo - tion, Help - less seaman! Heav'n at - tend thee! God be

*Coro. f*

. friend thee! God be . . . friend . . . thee!

2. O'er life's ocean dreary,  
Faint, forlorn and weary,  
Helpless mortal! Heaven attend thee!  
God befriend thee!

3. When no star smiles o'er thee,  
Frowning waves before thee,  
Child of sorrow! Heaven attend thee!  
God befriend thee!

4  
When the gloomy billow  
Seems thy dying pillow,  
Trembling spirit! Heaven attend thee!  
God befriend thee!

## THE WIDE WORLD.

Andante.

1. Not the little cir - cle round us, All the world con -

The first system of the musical score for 'The Wide World'. It consists of a treble and bass staff joined by a brace on the left. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Andante.' The melody is in the treble staff, and the bass staff provides a simple accompaniment. The lyrics '1. Not the little cir - cle round us, All the world con -' are written below the treble staff.

. tains; O'er the hills and streams that bound us, Something yet remains.

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics '. tains; O'er the hills and streams that bound us, Something yet remains.' are written below the treble staff. A diamond-shaped musical ornament is placed above the treble staff for the first measure of this system.

Many a crystal rill, re - maining O'er a velvet lea; For the

The third system of the musical score. It continues the melody and accompaniment. The lyrics 'Many a crystal rill, re - maining O'er a velvet lea; For the' are written below the treble staff. A diamond-shaped musical ornament is placed above the treble staff for the first measure of this system.



## 2

Verdant hills and forests waving,  
 On the mountain-side ;  
 Running brooks the green banks laving  
 With their mimic tide :  
 Rivers vast, in torrents pouring  
 Into boundless deep,  
 See, lit up at sunset, showering  
 Fire-flakes, as they sweep.

## 3

Round wild breakers, fiercely dashing,  
 Foams the stormy sea ;  
 In fair havens, lightly flashing,  
 Surges die away.  
 O'er yon tall heights, mantling proudly,  
 Rise yet many more :  
 O'er yon ocean, roaring loudly  
 Others loudly roar



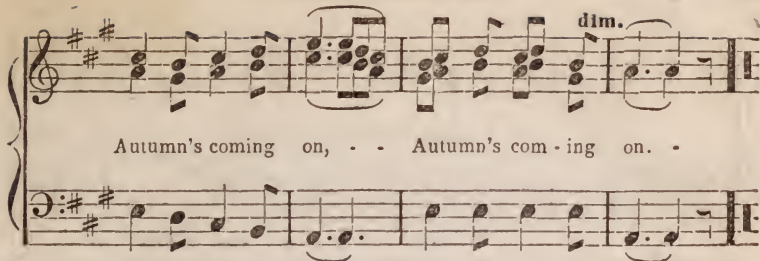
## HARVEST SONG.

*Andantino. mp*

1. Every fruit is mellow, Every field is yellow;

Summer days are gone, - Summer days are gone!

Leaves the ground are strewing, Cooler winds are blowing,



2

Clustered grapes hang sleeping  
 Where the wind soft creeping,  
     Lifts their leafy shade :  
 See the wall-pears ripening,  
 Golden colored deepening  
     Into blushing red.

3

See the busy maiden  
 With her basket laden !  
     Apricot and plum ;  
 Golden quince, and berries,  
 Red and black she carries,  
     Tripping lightly home.

4

Every fruit is mellow,  
 Every field is yellow,  
     Summer days are gone !  
 Leaves the ground are strewing,  
 Cooler winds are blowing,  
     Autumn has begun.

## THE CHILD'S ANGEL

*Largo. m* *dim. m*

1. I know a kindly angel, He roams the wide world o'er : Though

*mf mp*

seen by none, all-seeing, He goes from door to door, He comes from heav'n, his

*f dim mdim.p*

native home; 'Tis God, our Father bids him come, 'Tis God, our Father bids him come.

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of three systems of staves. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Largo' and the dynamics are 'm' (mezzo-forte) and 'dim.' (diminuendo). The lyrics '1. I know a kindly angel, He roams the wide world o'er : Though' are written below the first staff. The second system continues the melody with dynamics 'mf' (mezzo-forte) and 'mp' (mezzo-piano). The lyrics 'seen by none, all-seeing, He goes from door to door, He comes from heav'n, his' are written below the second staff. The third system concludes the piece with dynamics 'f' (forte), 'dim' (diminuendo), and 'mdim.p' (mezzo-diminuendo piano). The lyrics 'native home; 'Tis God, our Father bids him come, 'Tis God, our Father bids him come.' are written below the third staff. The score uses various musical notations including eighth notes, quarter notes, and half notes, with some notes beamed together. There are also rests and fermatas indicated.

2

Where'er in all his wand'rings,  
He finds a gentle child,  
The joy of friends and parents,  
So patient, good, and mild ;  
In that bright home he long will dwell,  
And bless the child he loves so well.

3

All day he'll smile so sweetly,  
And then when night draws nigh,  
Will bid him softly slumber  
And close his weary eye ;  
And watch through all the silent night,  
Around his couch till morning light.



# A PURE HEART.

37

Andante.

1. Oh, happy as the day is long, Come rain, come shine, we hear thy song ; All

to thyself thou hast thy tune, When those who love to

hear are gone—When those who love to hear are gone.

2

3

Thy pleasant thoughts are with thee still,  
They quickly come when thou dost will ;  
And, self-amused, thou 'st never known,  
What 'tis to be left all alone.

Oh lovely child sobright and free,  
Must this cold world e'er narrow thee?  
No! thou may'st live an endless youth,  
If thou wilt early love the truth.

4

Then shrink from nothing but the wrong,  
So thou shalt never want a song ;  
Sweet thoughts will ev'n unbidden start  
While thou dost keep a simple heart.

## THE STRAWBERRY.

Rather Slow.

1. In the thick and gras - sy wood, Where the

The first system of musical notation for 'The Strawberry'. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Rather Slow.'. The lyrics '1. In the thick and gras - sy wood, Where the' are written below the notes.

sunny streaks are breaking, And the birds their songs are waking, Where the

The second system of musical notation. The lyrics 'sunny streaks are breaking, And the birds their songs are waking, Where the' are written below the notes.

fragrant flow'rs repose, There the pretty strawberry grows.

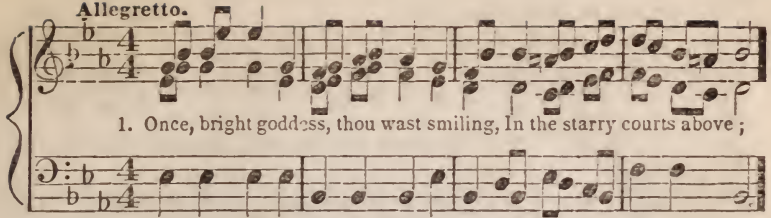
The third system of musical notation. The lyrics 'fragrant flow'rs repose, There the pretty strawberry grows.' are written below the notes.

2

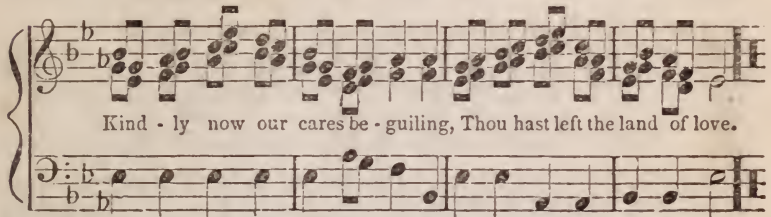
3

Tell me strawberry, fresh and sweet, It was God who made you so—  
 Who made all your red so shining, He your lively color brightens,  
 Like the crimson sun declining, He your charming odor heightens;  
 And who gave your pleasant smell? Humble vines and lofty wood,  
 Tell me, pretty strawberry, tell. Ever tell us, "God is good."

## Allegretto.



1. Once, bright goddess, thou wast smiling, In the starry courts above ;



Kind - ly now our cares be - guiling, Thou hast left the land of love.

## 2

Mistress of the golden lyre,  
Of the harp's melodious strain ;  
Thou canst bid the trembling wire  
Waken joy, or solace pain.

## 3

Give me songs, when sunny pleasure,  
Fills my heart with joy and light ;  
Soothe me with a sadder measure,  
In the gloom of sorrow's night.

## 4

Call the winning forms of beauty,  
By thy softest, sweetest note ;  
Fire my soul for truth and duty,  
When thy nobler numbers float,

## BE SACRED TRUTH MY SON, THY GUIDE.

Slowly and in exact time. *cres.**dim.**m*

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of two systems of staves. The first system has a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The bass staff begins with a bass clef, the same key signature, and time signature. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The second system continues the piece, ending with a double bar line. Dynamics include 'cres.' (crescendo) at the beginning, 'dim.' (diminuendo) above the final measure of the first system, and 'dim.' above the final measure of the second system. A 'm' (marcato) marking is also present above the final measure of the first system.

1. Be sacred truth, my son, thy guide, Until thy dying day—Nor

turn a finger's breadth aside From God's appoint - - ed way.

2

Thy heart shall then be free and light,  
And near the crystal spring,  
Thy music be more gay and bright  
Than where the wicked sing.

3

For oh, no joy shall that man know,  
Who bears a guilty breast;  
His conscience drives him to and fro,  
And never lets him rest.

4

For him no vernal sunshine smiles,  
No gales breathe softly round,  
And in the grave—that home of rest,  
No peace for him is found.

5

Oh, then be sacred truth thy guide,  
Until thy dying day;  
Nor turn a finger's breadth aside  
From God's appointed way.

6

Thy children then shall nightly come,  
And weep around thy tomb;  
And flowers above thy moistened grave  
Shall shed their sweet perfume

# SEE, THE MORNING STAR.

41

*Largo.*

1. See, the morning star so bright, Ascending, Come to tell us gloomy night is

end - ing— Come to tell us gloomy night is ending.

2  
 Paler now, it paler beams,  
 'Tis morning;  
 Eastern skies are bright with gleams  
 Of dawning.

3  
 Happy hour, so bright and calm;  
 We greet thee!  
 All the air is breathing balm,  
 How sweetly.

4  
 Grateful earth her songs of praise  
 Is pouring;  
 Hallelujahs we will raise  
 Adoring.



## WHEN THE DAY WITH ROSY LIGHT.

Allegro. *m*

1. When the day with rosy light,

In the morning glad appears, And the dusky shades of night,

Meltaway in dewy tears; Up the sunny hills I roam,

The musical score is written for voice and piano. It consists of three systems. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass). The time signature is 2/4. The tempo is marked 'Allegro' and the mood is 'm' (moderate). The first system begins with the vocal line and the piano accompaniment. The second system continues the melody and accompaniment. The third system concludes the piece with a final flourish in the vocal line and a sustained chord in the piano accompaniment.



Bid good morrow to the flowers, Waken in their highland home, The minstrels of the

bowers. Ah . . . . .

Oh ! tis sweet at early day  
 Then to climb the mountain's side,  
 Where the merry songster's lay,  
 Sweetly echoes far and wide ;  
 Noon may have its sunny glare,  
 Eve, its twilight and its dew—  
 Night, its soft and cooling air,  
 But give me morning blue.

## THE RIVULET

Allegretto.

cres.

1. I love the lit - tle laughing rill That all the livelong  
 2. Oh! oft I've chased that sportive stream In summer's sunny

day, Goes sparkling, singing, dancing still, Through meadows far a -  
 hours, And watched each silvery ripple gleam, Or pluck'd the bord'ring

- way—Goes sparkling, singing, dancing still, Through meadows far away.  
 flow'rs—And watched each silvery ripple gleam, Or pluck'd the bord'ring flow'rs.

dim.

3

And still I love to stand and gaze  
 Along its winding shore;  
 And sing of happy, happy days  
 That will return no more

4

But life, like thee, flows on, sweet rill,  
 And I, like thee, must haste  
 Each day to do my Father's will,  
 Nor turn one hour to waste.

# AWAKE YE, AWAKE.

45

**Lively. Coro. Soli. Coro.**

1. Awake ye, awake! For the morning bells are ringing! Awake ye, a -

**Soli. Coro. Soli.**

- wake! For the early birds are singing, Awake ye, awake! In the

**Coro.**

east the sun is ri - sing, Awake ye, awake! Awake, 'tis day!

2

Awake ye, awake!  
 For the night is now departing,  
 Awake ye, awake!  
 Up the mountain mists are creeping,  
 Awake ye, awake!  
 See the diamond dew-drops sparkling,  
 Awake ye, awake!  
 Awake, 'tis day!

## MY HOME.

*Andantino. m*

1. Near a sil - very fountain, Which with murmuring

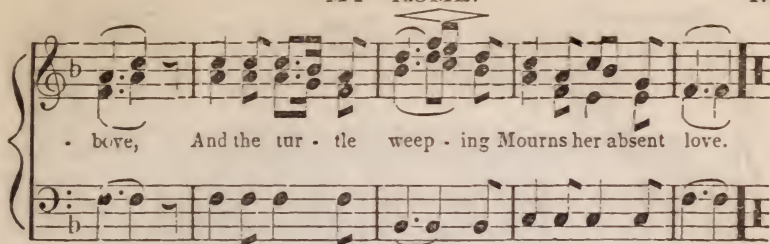
The first system of the musical score for 'My Home.' It consists of a grand staff with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 6/8. The tempo and mood are indicated as 'Andantino. m'. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are '1. Near a sil - very fountain, Which with murmuring'.

tide, Round the gras - sy mountain Fondly loves to

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are 'tide, Round the gras - sy mountain Fondly loves to'. The tempo and mood are indicated as 'Andantino. m'. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are 'tide, Round the gras - sy mountain Fondly loves to'.

glide ; Where the birds are peeping From their nests a -

The third system of the musical score. It continues the melody and accompaniment from the second system. The lyrics are 'glide ; Where the birds are peeping From their nests a -'. The tempo and mood are indicated as 'Andantino. m'. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are 'glide ; Where the birds are peeping From their nests a -'.



## 2

Where the whispering bowers  
 Lend a cooling shade,  
 Where the sweetest flowers  
 Deck the fragrant glade ;  
 There I build my dwelling,  
 Waving bough above ;  
 There my notes are telling  
 Tales of faithful love.

## 3

When the bell's low pealing  
 Tells the close of day,  
 Homeward, softly stealing,  
 Then I wing my way ;  
 There, night's curtains o'er me,  
 Hushed is all the grove,  
 While I sing the story  
 Of a Father's love.



## SUMMER.

Moderato. *m**f**m*

1. Now the sun with burning glare, Lengthens noontide hours; Men to  
 2. Slowly through the meadows green, Sluggish streams are flowing; All a-

cooling vales re - pair, Or to sha - dy bowers—Men to  
 long their banks are seen, Roses deep - ly glowing—All a -

cooling vales re - pair, Or to sha - dy bow - ers  
 long their banks are seen, Ro - ses deeply glowing.

3

4

Come, we'll seek the leafy grove, Then at night-fall, we will throng  
 Sip the cooling fountain, Home, through balmy flowers,  
 And when evening steals, we'll rove And with many a grateful song  
 Round the shady mountain Bless the summer hours.



# NIGHT'S SHADES ARE FLYING.

49

**Allegro.**

**f**

1. Night's gloomy shades are flying, The morning skies are bright ; } All  
And mountain peaks are glowing With wreaths of new born light. }

**cres.**

hail, thou bright and blessed day! Loud thanks for each returning ray.

2

Great Source of light ! befriend us,  
While life's dark paths we tread !  
And let thy smile attend us,  
When earthly lights are fled,  
And from thy safe and sacred way,  
Oh, never, never may we stray.

## O SAY, BUSY BEE

*Allegretto.*

1. O say, busy bee, whither now are you going, Whither

The first system of music is written for piano on a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. The melody is in the treble clef, and the bass clef provides a simple accompaniment. The lyrics are written below the treble staff.

now are you going, to work, or to play? 'I am

The second system of music continues the melody and accompaniment from the first system. The lyrics are written below the treble staff.

bound to the garden, where roses are blowing, For I must be

The third system of music concludes the piece. The lyrics are written below the treble staff.

making sweet honey to - day. Sweet honey,

Sweet honey, For I must be making sweet honey to day.'

The musical score consists of two systems of staves. The first system has a treble and bass staff with a brace on the left. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#). The second system also has a treble and bass staff with a brace on the left. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#). The lyrics are written below the staves.

2

O say, pretty dove, whither now are you flying,  
 Whither now are you flying, to London or Rome?  
 'I am bound to my nest where my partner is sighing,  
 And waiting for me in my snug little home.

Little home—little home—  
 And waiting for me in my snug little home.'

3

So we, all so happy, while daily advancing  
 In wisdom and knowledge, in virtue and love,  
 Will sing on our way, in our progress rejoicing,  
 As brisk as the bee, and as true as the dove.

Will sing—will sing—  
 As brisk as the bee, and as true as the dove.

## SONG OF THE BIRDS.

Lively.

1. Through woodland wild, we sweet - ly stray, Where

cres.  
gen - tle streams are flow - ing; And sing away— And

*f*  
sing a - way The sum - - - mer day— And

dim. *p*

sing a - way— And sing away The sum - mer day.

The musical score consists of two staves. The upper staff is in treble clef and contains a melody of eighth and sixteenth notes, starting with a forte (f) dynamic and gradually becoming piano (p) and then diminuendo (dim.). The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. The lyrics are written below the upper staff, aligned with the notes.

## 2

We build our sheltering nest on high,  
 Where summer boughs are waving;  
 When night is nigh, :|| } *Repeat.*  
 Then home we fly.

## 3

Fond love and peace within our nest,  
 Have made their home so sweetly;  
 No fears molest :|| } *Repeat.*  
 Their holy rest.

## 4

As sweetly glides our life away,  
 We chant our Maker's praises,  
 In grateful lay :|| } *Repeat*  
 Through all the day.

## OVER THE MOUNTAIN.

Andante.

1. O - ver the mountain, and o - ver the moor, - - -  
 Father is dead, and my mother is poor, And she  
 Give me some food for my mother in cha - ri - ty;

Hungry and wea - ry I wan - der for - lorn; My }  
 grieves for the days that will nev - er re - turn; - - }  
 Give me some food and then I will be gone. . . .

Unison.

Pi - ty kind gen - tle - men, friends of hu - man - i - ty,



The musical score is written on two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a melody of eighth and sixteenth notes, ending with a double bar line and the marking 'D. C.'. The lower staff is in bass clef with a key signature of one flat (B-flat) and contains a simple bass line with four measures, each ending with a double bar line.

Cold blows the wind, and the night's com - ing on. D. C.

## 2

Call me not indolent beggar and bold enough,  
 Fain would I learn both to knit and to sew ;  
 I've two little brothers at home, when they're old enough,  
 They will work hard for the gifts you bestow.  
 Pity kind gentlemen, friends of humanity,  
 Cold blows the wind, and the night's coming on ;  
 Give me some food for my mother, in charity,  
 Give me some food, and then I will be gone.

## SONG OF THE BEES.

*Allegro. m*

1. Wilt thou hear a song to charm thee? List, the bees with busy wing,

Ev - ermore they buzz and sing: "We must labor while 'tis

spring;" That's the song the bees are singing, All so gay to

A musical score for two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It begins with a dynamic marking of *f* (forte) and a series of beamed eighth notes. The bottom staff is in bass clef with the same key signature and contains a series of eighth notes. The lyrics are written below the top staff.

la - bor springing, Ev - er cheerful, ev - er singing.

## 2

Come and see the busy dwelling,  
 Airy chambers neat and fine!  
 How the waxen arches shine!  
 What sweet stores the white walls line,  
 There not one his time is wasting,  
 Young and old to labor hasting,  
 Ever cheerful, ever singing.

## 3

List thou to the lovely music,  
 List the bees the while they sing,  
 Evermore with busy wing,  
 "We must labor while 'tis spring;"  
 That's the song the bees are singing:  
 Up! like them to labor springing,  
 Ever cheerful, ever singing.

## LOVELY ROSE.

*Andantino.*

1. Of late so brightly glow - ing, Lovely rose, We

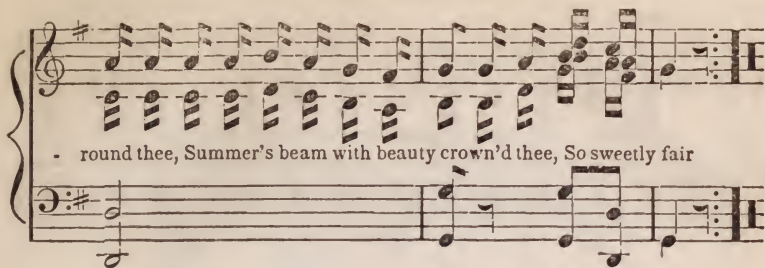
The first system of music is in 2/4 time, marked Andantino. It features a treble and bass staff with a key signature of one sharp (F#). The melody is in the treble staff, and the bass staff provides a simple accompaniment. The lyrics are written below the notes.

here beheld thee grow - ing, Lovely rose, Thou

The second system of music continues the melody and accompaniment. It includes a repeat sign at the end of the system.

seem'st some an - gel's care. Sum - mer's breath was warm a .

The third system of music concludes the piece. It features a final cadence in the treble staff and a simple bass line.



## 2

The blast too rudely blowing,  
 Lovely rose,  
 Thy tender form o'erthrowing,  
 Lovely rose,  
 Alas! hath laid thee low.  
 Now amid thy native bed,  
 Envious weeds, with branches spread,  
 Unkindly grow.

## 3

No freshening dew of morning,  
 Lovely rose,  
 Thy infant buds adorning,  
 Lovely rose,  
 To thee shall day restore.  
 Zephyrs soft, that late caress'd thee,  
 Evening smiles, that parting bless'd thee,  
 Return no more.

## THE BUGLE HORN

Allegro. *m*

1. Across the lake, Through bush and brake, Resounds the bu - gle

The first system of the musical score is in 6/8 time. The treble staff contains a melody of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The lyrics are written below the treble staff.

horn, - Resounds the bu - gle horn, - O'er

The second system continues the melody and accompaniment. It includes dynamic markings: *p* (piano) at the beginning and *m* (mezzo-forte) towards the end. The lyrics are written below the treble staff.

hill and vale The echoes sail, And through the waving corn, And

The third system concludes the piece. It features dynamic markings: *cres.* (crescendo) and *mf* (mezzo-forte). The melody in the treble staff becomes more active with sixteenth notes, while the bass staff continues with a steady accompaniment. The lyrics are written below the treble staff.



# THE BUGLE HORN.

61

dim. *p* *m*

through the waving corn. The bugle horn—The bugle horn—The

cres. *f* dim. *p*

wind . . . . . ing bu - gle horn.

The musical score is written for piano on two systems. The first system consists of two staves (treble and bass clef) with a brace on the left. The melody is in the treble staff, and the accompaniment is in the bass staff. The first system ends with a repeat sign. The second system also consists of two staves with a brace on the left. The melody continues in the treble staff, and the accompaniment is in the bass staff. The second system ends with a final double bar line.

2

The sky is clear,  
The flowers appear  
On every side so gay,  
The brook flows by,  
So merrily  
Along its pebbly way.  
The bugle horn, &c.

3

The echoes flow  
As on we go  
Through forest, vale and lawn !  
And far and near,  
Again we hear  
The winding bugle horn.  
The bugle horn, &c

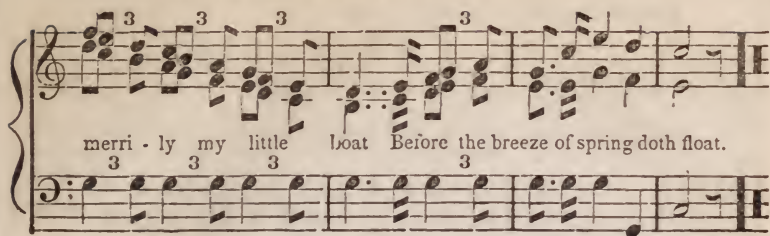
## THE FLOWERS AGAIN ARE FRESH AND FAIR.

Lively.

1. The flowers a - gain are fresh and fair, - The

birds are wheeling on the air; - And mer - ri - ly my

lit - tle boat Be - fore the breeze of spring doth float, And



2

The bowers are shaded well with green,  
And reddest roses peep between;  
And music borne upon the gale,  
Is swelling over hill and dale.

3

Before the breeze of spring doth float,  
So merrily my little boat;  
The birds are wheeling on the air,  
And flowers again are fresh and fair

THIS WORLD IS ALL A MIGHTY *CHOIR*

*Allegretto. m* *cres.* *f* *dim.*

1. This world is all a mighty *choir*, And we the *instruments* there  
The voice of *music*, doth inspire, And at her signal we be -

*p* *mf*

- in, And we the *instruments* therein ; } The lords and  
- gin, And at her signal we be - gin ; }

great ones lead the *choir*, Both *tune* and *time*, themselves select, And at their

nod we *strike* the *wire* And play, now more, now less correct—And at their

nod we *strike* the *wire* And play, now more, now less cor - rect.

## 2

*Andante* is the poor-man's *tempo* ;  
 The rich in *Allegro* you'll find,  
 With them it's *Forte*, *Maestoso* ;  
 But we unheard, are oft behind ;  
 Yet many a one *plays* very vainly,  
 And many a *harp* is poorly *strung* ;  
 And many you'll find expected only  
 To *blow the bellows* all life long.

## AWAKE! AWAKE, 'TIS DAWN.

Lively.

1. Awake! awake, 'tis dawn, The night, the night has gone; And

The first system of musical notation for the song. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#), and the time signature is 6/8. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the treble staff.

now . comes day, . with gold . en ray: And now comes day, with

The second system of musical notation. It continues the melody and bass line from the first system. The lyrics are written below the treble staff.

golden ray—And now comes day, with gold . . en ray:

The third system of musical notation. It concludes the piece with a final cadence. The lyrics are written below the treble staff.



Rise, and come forth, on nature gaze, Nor idly waste your

precious days, Nor idly waste your precious days.

2

The birds, the birds now sing,  
 And meadows, meadows ring;  
 With joyous sound } *Repeat twice.*  
 Of praise around, }  
 Sister awake! with joy arise,  
 Shake drowsy sleep from off your eyes.

3

Awake! awake, 'tis dawn,  
 The night, the night has gone,  
 And now comes day } *Repeat twice.*  
 With golden ray; }  
 Rise, and come forth, on nature gaze,  
 Nor idly waste your precious days.

## AULD LANG SYNE AT SCHOOL.

*Andante.*

1. Shall school acquaintance be forgot, And never brought to

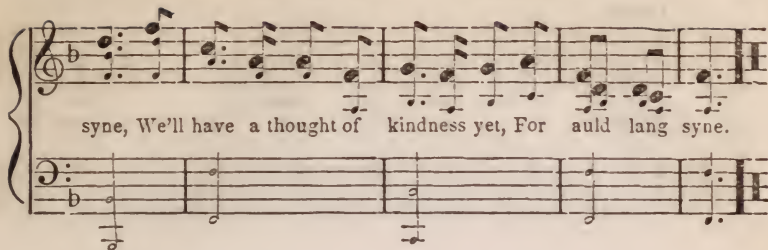
The first system of music is in 2/4 time with a key signature of one flat (B-flat). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The melody consists of eighth and sixteenth notes, with some dotted rhythms. The lyrics are written below the treble staff.

mind? Shall school acquaintance be forgot, And days of lang

The second system of music continues the melody and bass line from the first system. The lyrics are written below the treble staff.

syne? For auld lang syne at school, For auld lang

The third system of music continues the melody and bass line from the previous systems. The lyrics are written below the treble staff.



2

We oft have run about the fields,  
 And culled the flowers fine ;  
 We'll ne'er forget these hours, when they  
 Are auld lang syne.  
 For auld lang syne, &c.

3

We oft have cheered each other's task,  
 From morn till day's decline,  
 But memory's night shall never rest  
 On auld lang syne.  
 For auld lang syne, &c.

4

Then take the hand that now is warm,  
 Within a hand of thine ;  
 No distant day shall lose the grasp  
 Of auld lang syne.  
 For auld lang syne, &c.

## THE POSTILLION.

Lively.

1. When the dawn is faint - ly break - ing, From his

slum - bers light - ly waking, While the world is still in deep re-

- pose, Forth the gay Postillion goes, Forth the gay Postillion goes : To the

stall with speed he bounds, - There his startling lash he sounds, - Click,

clack, click, click, clack, click, click, clack.

2

See his steeds now proudly prancing,  
 Through the city gates advancing,  
 While the rising sun's all-gilding rays,  
 Over mount and valley blaze :||  
 Up and down the hills they fly,  
 Now the plains before them lie.  
 Click, clack, click, &c.

3

Then when night comes faintly darkling,  
 And the peaceful stars are sparkling,  
 Lo the goal is near—the glad steeds bound,  
 Soon the rattling streets resound ; :||  
 Now the post-horn pours its blast,  
 While the sounding lash falls fast.  
 Click, clack, click, &c.

## BEFORE ALL LANDS IN EAST OR WEST

Allegro, *mf*

1. Be - fore all lands in east or west, I love my native

This system consists of a grand staff with a treble and bass clef. The time signature is 4/4. The melody is in the treble clef, starting on a G4 and moving stepwise up to a D5. The bass line is in the bass clef, starting on a G2 and moving stepwise up to a D3. The lyrics are written below the staff.

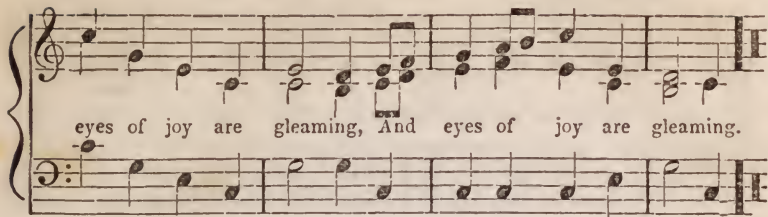
land the best, With God's best gifts 'tis deem - ing; No

This system continues the melody from the first system. The treble clef melody moves from D5 down to a G4, then up to an A4. The bass line continues its stepwise ascent from D3 to a G2. The lyrics are written below the staff.

gold nor jewels here are found, Yet men of noble souls abound, And

This system continues the melody. The treble clef melody moves from A4 down to a G4, then up to an A4. The bass line continues its stepwise ascent from G2 to a D3. The lyrics are written below the staff.





## 2

Before all tongues in east or west,  
 I love my native tongue the best ;  
     Though not so smoothly spoken,  
 Nor woven with Italian art :  
 Yet when it speaks from heart to heart,  
     The word is never broken.

## 3

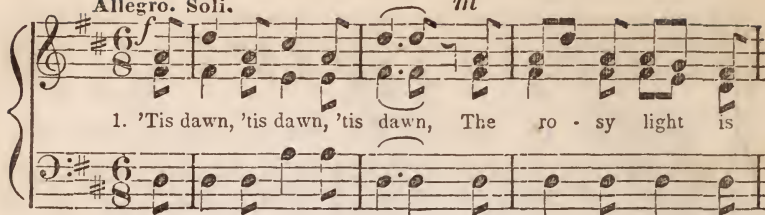
Before all people east or west,  
 I love my countrymen the best,  
     A race of noble spirit :—  
 A sober mind, a generous heart,  
 To virtue trained, yet free from art,  
     They from their sires inherit.

## 4

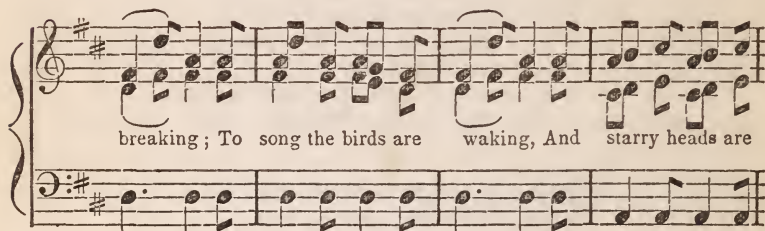
To all the world I give my hand,  
 My *heart* I give my native land .  
     I seek her good, her glory ;  
 I honor every nation's name,  
 Respect their fortune and their fame,  
     But I love the land that bore me.

## MORNING, NOON AND NIGHT.

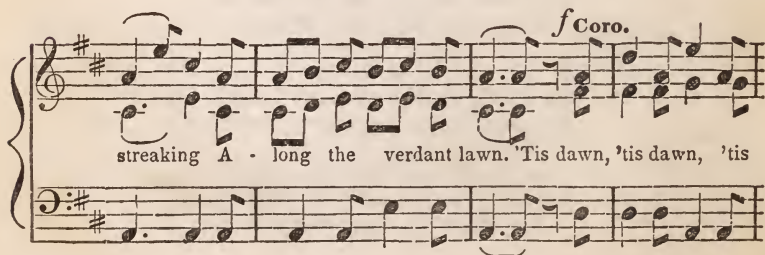
Allegro. Soli.

*m*


1. 'Tis dawn, 'tis dawn, 'tis dawn, The rosy light is



breaking; To song the birds are waking, And starry heads are



*f* Coro.  
streaking A long the verdant lawn. 'Tis dawn, 'tis dawn, 'tis

*p*

dawn. The rosy light is breaking, To song the birds are waking,

And starry heads are streaking Along the verdant lawn.

2

'Tis noon, 'tis noon, 'tis noon,  
 Blue rise the hills before me,  
 Blue smiles the azure o'er me,  
 And radiant blossoms pour me,  
     The balmy breath of June.  
 'Tis noon, &c.

3

'Tis night, 'tis night, 'tis night,  
 The world now hushed and still,  
 Dim towers the shadowy hill,  
 Earth's guardian spirits fill  
     Their ways with softer light.  
 'Tis night, &c.

## CHILDREN GO TO AND FRO.

Lively. Semi-Chorus of small scholars.

1. Children go to and fro, In a merry, pretty row; Footsteps light, Faces bright,

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains a melody of eighth and sixteenth notes. The lower staff is in bass clef with a key signature of one flat and a 4/4 time signature, providing a harmonic accompaniment of eighth and sixteenth notes.

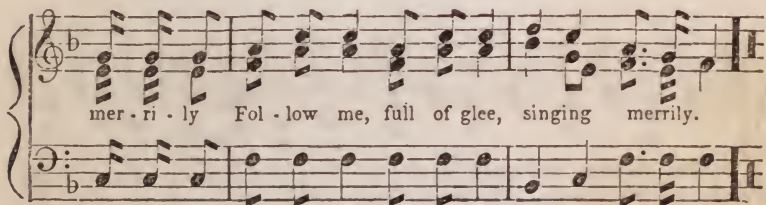
'Tis a happy, happy sight, Swiftly turning round and round,

The second system of music continues the melody and accompaniment from the first system. It maintains the same key signature and time signature, with the upper staff carrying the vocal line and the lower staff providing the piano accompaniment.

Do not look upon the ground; Follow me, Full of glee, Singing merrily,

The third system of music concludes the piece. It follows the same musical structure as the previous systems, with a lively melody in the upper staff and a supporting accompaniment in the lower staff.

## Full Chorus.



2

Birds are free,  
 So are we,  
 And we live as happily ;  
 Work we do,  
 Study too,  
 Learning daily something new;  
 Then we laugh, and dance, and sing,  
 Gay as birds, or any thing.  
 Follow me, &c.

3

Work is done,  
 Play's begun,  
 Now we have our laugh and fun ;  
 Happy days,  
 Pretty plays,  
 And no naughty, naughty ways ;  
 Holding fast each other's hand,  
 We're a cheerful, happy band.  
 Follow me, &c.

## COME, SOUND THE MERRY TABOR.

*Allegro. Solo or Duet.*

1. Come sound the merry tabor! sound The call to sport and play! She

This system features a grand staff with a treble and bass clef. The time signature is 6/8. The melody is written in the treble clef, and the accompaniment is in the bass clef. The music is in a key with one sharp (F#). The lyrics are written below the staff.

*Chorus.*

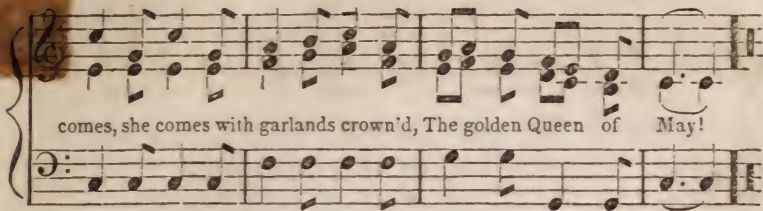
comes, she comes with garlands crowned, The golden Queen of May! Come,

This system continues the musical score with the same grand staff and time signature. The lyrics are written below the staff.

sound the merry tabor! sound The call to sport and play! She

This system concludes the musical score with the same grand staff and time signature. The lyrics are written below the staff. A dynamic marking of *f* (forte) is present above the final measure of the treble staff.





## 2

She clothes the groves in glittering green,  
 She smiles on hill and plain;  
 And mantling all her paths is seen,  
 A rosy, blooming, train.  
 Then sound the merry tabor, &c.

## 3

Her gentle breath inspires the air,  
 And breathes soft music round,  
 It gives the flowers a fragrance fair,  
 The groves a silvery sound.  
 Then sound the merry tabor, &c.

## 4

She strews her flowers along the heath,  
 And up the mountain side,  
 A glittering carpet spreads beneath,  
 And fairy footsteps glide.  
 Then sound the merry tabor, &c.

## 5

Beneath her soft enchanting hand,  
 Old wrinkled care retires;  
 She mildly moves her magic wand,  
 And harmless joy inspires.  
 Then sound the merry tabor, &c.

## THE HERDSMAN'S FLUTE.

*Andante. p* *cres.*

1. When the first faint morning's ray, O'er the hills is

breaking, Sweetly peals the herds - man's flute,

*Allegro. f*

Soft - est e - - choes waking. Tu - i,

8 va. - - -

THE HERDSMAN'S FLUTE.

814

tu . i, tu . . . i,

tu . i, tu . . . i.

2

Lo ! impatient for the call,  
Forth the herds are bounding,  
Joyfully they quit the stall,  
While the flute is sounding.

Tui, &c.

3

Now they graze where streamlets flow,  
Climb the sunny mountain,  
While the herdsman pipes below  
Near the shady fountain.

Tui, &c.

4

When the silvery evening star,  
Sees them homeward stealing,  
Listening peasants from afar,  
Hear that flute still pealing.

Tui, &c.

6

## Andante. Chorus.

1. Out in a beauti - ful field, There stands a pretty

The musical score for the chorus is written for a piano accompaniment. It consists of two staves, a treble staff and a bass staff, both in the key of D major (indicated by two sharps) and 3/4 time. The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The lyrics are written below the treble staff.

## Solo. First voice.

pear-tree, pret - ty pear-tree with leaves: What

The musical score for the solo first voice is written for a single voice part. It consists of a single staff in the key of D major and 3/4 time. The melody is written on the staff, and the lyrics are written below it.

## Solo. Second voice.

is there on . . . the tree? A ve . . ry

The musical score for the solo second voice is written for a single voice part. It consists of a single staff in the key of D major and 3/4 time. The melody is written on the staff, and the lyrics are written below it.

Chorus. D. C. in chorus.

pret - ty branch : Branch on the tree, Tree in the ground,

2

SOLO 1.  
SOLO 2.

What is there on the branch ?

CORO.

A very pretty bough :

{

Bough on the branch,  
Branch on the tree,  
Tree in the ground,

Out in a beautiful field, &c.

3

SOLO 1.  
SOLO 2.

What is there on the bough ?

CORO.

A very pretty nest :

{

Nest on the bough,  
Bough on the branch,  
Branch on the tree,  
Tree in the ground,

Out in a beautiful field, &c.

4

SOLO 1.  
SOLO 2.

What is there in the nest ?

CORO.

A very pretty egg :

{

Egg in the nest,  
Nest on the bough,  
Bough on the branch,  
Branch on the tree,  
Tree in the ground,

Out in a beautiful field, &c.

5

SOLO 1.  
SOLO 2.

What is there in the egg ?

CORO.

A very pretty bird :

{

Bird in the egg,  
Egg in the nest,  
Nest on the bough,  
Bough on the branch,  
Branch on the tree,  
Tree in the ground,

Out in a beautiful field, &c.

## THE CUCKOO.

Andantino. *m*

Handwritten notes above staff: 2, 3 4 2 3 4 3

Handwritten 'X' marks above staff: X, X, X

1. Now the sun is in the west, Sinking low behind the trees,

Handwritten notes above staff: 2, 3 4 2 1

Handwritten 'X' marks above staff: X, X

And the Cuckoo welcome guest, Gently woos the eve - ning breeze;

8 va. - - -

Handwritten notes above staff: 2, 3 4 2

Handwritten 'X' marks above staff: X, X, X, X, X, X

Cuckoo, cuckoo, cuckoo, cuckoo, Gently woos the evening breeze



# THE CUCKOO.

85

*f* 3 2 4 / *m* 1 4 3 2 4

Sportive too the swallows play, Lightly skimming o'er the brook,

*f* 3 *m* 3 1 2 x

Darting swift they wing their way, Homeward to their

1 3 3 1 3 2

peace - in nook, While the cuckoo bird of spring,

8 va. - - 7

## THE CUCKOO.

*2 In time*

4 2 X 2 1

Still a - mid the trees doth sing: Cuckoo, cuckoo,

cuckoo, cuckoo, Still a - mid the trees doth sing.

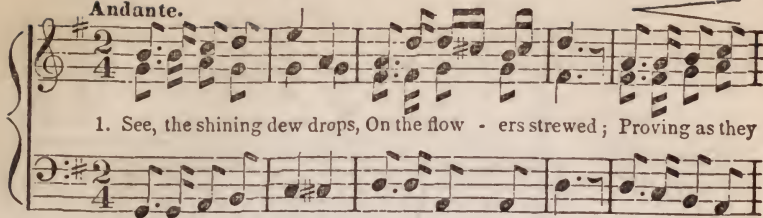
## 3

Cheerful see yon shepherd boy,  
 Climbing up the cragged rocks,  
 As he views the dappled sky,  
 Pleased the cuckoo's note he mocks;  
 Cuckoo, cuckoo, cuckoo, cuckoo,  
 Pleased the cuckoo's note he mocks  
 Now advancing o'er the plain,  
 Evening's dusky shades appear;  
 And the cuckoo's voice again,  
 Softly steals upon the ear;  
 While retiring from the view,  
 Thus she bids the day adieu.  
 Cuckoo, cuckoo, cuckoo, cuckoo,  
 Thus she bids the day adieu.

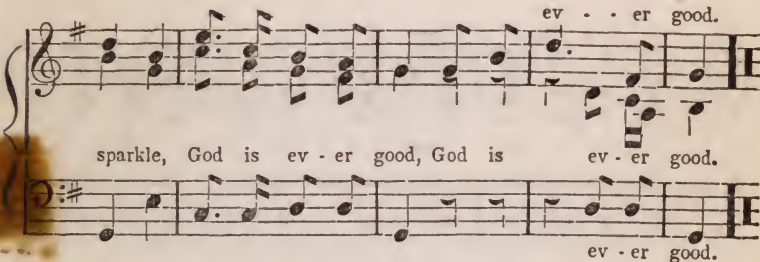
# GOD IS EVER GOOD

57

Andante.



1. See, the shining dew drops, On the flow - ers strewed ; Proving as they



sparkle, God is ev - er good, God is ev - er good.

ev - er good.

2

See the morning sun beams  
Lighting up the wood,  
Silently proclaiming  
God is ever good.

4

In the leafy tree tops  
Where no fears intrude,  
Merry birds are singing  
God is ever good.

3

Hear the mountain streamlet  
In the solitude,  
With its ripple saying  
God is ever good.

5

Bring my heart thy tribute,  
Songs of gratitude ;  
While all nature utters,  
God is ever good.

## HAIL! ALL HAIL! THOU MERRY MONTH OF MAY.

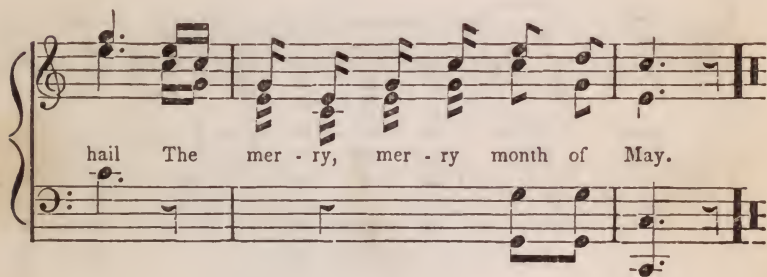
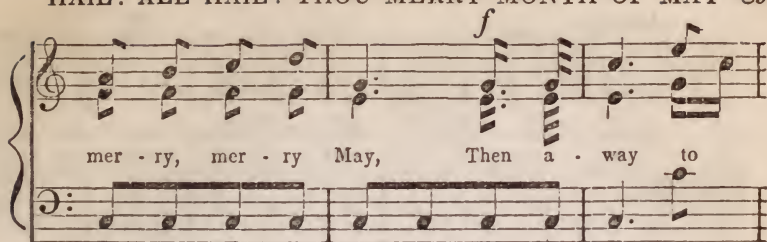
*f* Allegro.*mp*

1. Hail! all hail! thou mer - ry month of May! We will

has - ten to the woods a - way, Among the flowers so

sweet and gay; Then a - way to hail the merry, merry May, The

HAIL! ALL HAIL! THOU MERRY MONTH OF MAY 89



2

Hark! hark! hark! To hail the month of May,  
How the songsters warble on the spray!  
And we will be as blithe as they,  
Then away, to hail, &c.

## THE SWEET BIRDS ARE WINGING.

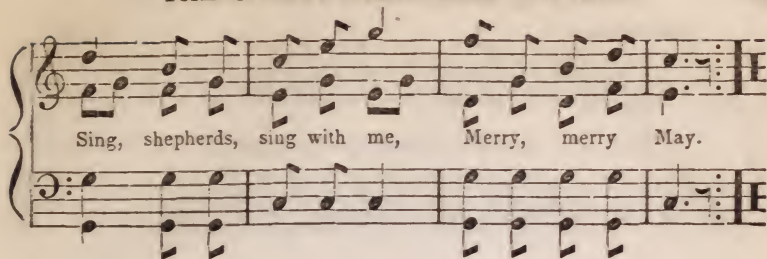
*Allegro.*

1. The sweet birds are wing - ing From ar - bor to  
And cheer - i - ly sing - ing Of spring time and

spray, May, From Merry ar - bor to spray, } Sing, shep - herds,  
May, mer - ry May!

sing with me, Cheer - i - ly, cheer - i - ly,





## 2

Companions to meet us  
 Are now on their way,  
 With garlands to greet us,  
 And songs of the May;  
 Sing, shepherds, &c.

## 3

The cattle are lowing,  
 Come ! up from your hay,  
 And quickly be going,  
 The morning is May;  
 Sing, shepherds, &c.

## 4

The sweet birds are winging  
 From arbor to spray,  
 And cheerily singing  
 Of spring-time and May;  
 Sing, shepherds &c.

## WHEN DESCENDS THE GOLDEN SUN

*Allegretto.*

1. When de - scends the golden sun, And the day is nearly done, From the

The first system of the musical score is written for piano. It consists of two staves: a treble staff and a bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment with quarter notes.

distant fields and mountains, When the homeward shepherds throng ; O'er the

The second system continues the musical score. The treble staff features a more active melody with many beamed sixteenth notes, suggesting a lively or perhaps slightly agitated mood. The bass staff continues with a steady accompaniment of quarter notes.

vale and o'er the hill, How the rising murmurs thrill, As they

The third system concludes the piece. The melody in the treble staff ends with a final flourish, and the bass staff provides a concluding accompaniment. The overall structure is a simple piano accompaniment for a vocal line, with the lyrics placed between the staves.

# WHEN DESCENDS THE GOLDEN SUN.

93

8 va. - - - -

mingle, as they mingle in their merry, merry song.

From the lofty hill and dell, La, ra,

la, La, ra, la, Hear the echoes wild - ly swell, La, ra,

## WHEN DESCENDS THE GOLDEN SUN.

la, La, ra, la, When so happy we descry, One and all we give reply—

Ho ye, ho, Ho ye, ho, Ho ye, ho.

The musical score is written for piano and voice. It consists of two systems. The first system has a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one flat (B-flat). The vocal line begins with a half note 'la', followed by a quarter note 'La', an eighth note 'ra', and a quarter note 'la'. This is followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note bass line. The second system continues the vocal line with 'Ho ye, ho, Ho ye, ho, Ho ye, ho.' and ends with a double bar line. The piano accompaniment also continues and ends with a double bar line.

## 2

There amid the happy train,  
 Hear the loud and joyful strain  
 Leading cheerily and happily the homeward troop along;  
 Hark, I hear them calling now,  
 From the high and rocky brow,  
 'Tis the signal, 'tis the signal of the merry mountain song,  
 See they gather on their way,  
 La ra la, La ra la,  
 Hear them pipe their welcome lay,  
 La ra la, La ra la,  
 We will join the tuneful cry,  
 One and all we give reply,  
 Ho ye, ho, Ho ye, ho, Ho ye, ho

# BE OF GOOD CHEER.

95

*Andante. m*

1 God is near thee, Therefore cheer thee, Sad soul! He'll de -

fend thee, When around thee Billows roll, Bil - lows roll.

2  
Calm thy sadness,  
Look in gladness  
On high!  
Faint and weary,  
Pilgrim, cheer thee!  
Help is nigh!

3  
Mark the sea-bird  
Wildly wheeling  
Through the skies,  
God defends him,  
God attends him,  
When he cries!

4  
God is near thee,  
Therefore cheer thee,  
Sad soul!  
He'll defend thee,  
When around thee.  
Billows roll.

## HOLIDAY SONG.

*Allegro.*

1. Away! away, we've a holiday, And we'll off to the woods to -

The first system of musical notation for the song. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 6/8. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are written below the staff.

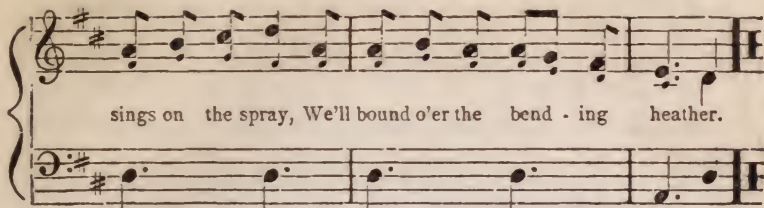
gether, And free as the robin that sings on the spray, We'll

The second system of musical notation. It continues the melody and bass line from the first system. The lyrics are written below the staff.

bound o'er the bending heather, And free as the robin that

The third system of musical notation. It continues the melody and bass line from the second system. The lyrics are written below the staff.





2

Oh! tell us not of the town so gay,  
 Give us forests with trees and flowers,  
 Then off to the woods we'll away, we'll away, } *Repeat.*  
 So merry our holiday hours.

3

We'll watch the birds in the woody vale,  
 As from bough to bough they are springing,  
 Our voices shall echo from hill and from dale, } *Repeat.*  
 And frighten the squirrels with singing.

4

Away! away we've a holiday,  
 And we'll off to the woods together,  
 And free as the robin that sings on the spray, } *Repeat.*  
 We'll bound o'er the bending heather.

## THE MORNING HORN.

*Allegro.*

1. Awake! awake! The pear - ly dew-drops o'er the green fields

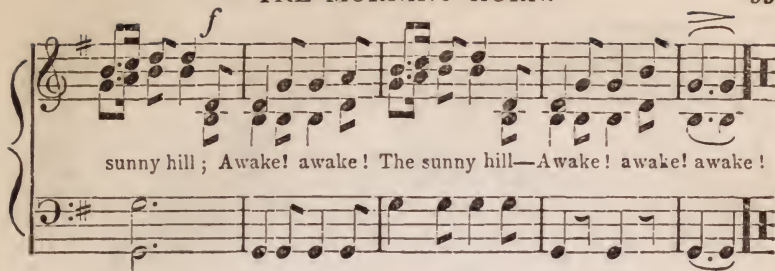
This system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The melody in the treble clef begins with a forte dynamic and features a series of eighth-note patterns. The bass clef provides a simple harmonic accompaniment with dotted half notes.

glisten, The morning breezes so fresh and cool; Awake ye! awake ye and

This system continues the melody from the first system. The treble clef features a trill-like figure and a series of sixteenth-note patterns. The bass clef continues with dotted half notes. The lyrics are positioned below the treble staff.

*m* listen, The horn is winding so clear and shrill, *p* It echoes afar, from the

This system concludes the piece. The treble clef melody includes a mezzo-forte (*m*) section followed by a piano (*p*) section. The bass clef accompaniment remains consistent with dotted half notes. The lyrics are positioned below the treble staff.



## 2

Awake! awake!

The sun is up above the cloudy mountains,  
 The crimson hue from the sky is gone,  
 Like pearls the light plays in the fountain;  
 We'll climb the hill side where waves the corn,  
 And list to the sound of the morning horn—

Awake! awake!

The morning horn—

Awake! awake! awake!

## 3

Awake! awake!

The morning light—the morning light gives pleasure;  
 It makes us happy—it gives us health,  
 The morning so fresh is a treasure—  
 The horn is winding, awake and hear,

It echoes, it echoes,

The sound is near—

Awake! awake! awake!

## AWAY WITH POUTING.

*Allegretto.*

1. A - way with pouting and with pin - ing! Why  
When morning's golden sun is shin - ing, And

should the brow be wrapt in gloom; }  
life's young year is in its bloom; }

FIRST TIME. SECOND TIME

The smile of joy each mo - ment meets us, While

through this pilgrimage we roam, At every turn her presence

The first system of the musical score is for the piano accompaniment. It features a treble and bass staff with a key signature of one flat (B-flat). The melody is primarily in the treble staff, with chords and single notes in the bass staff. The lyrics are written below the treble staff.

greet - - us, To cheer us on our jour - ney home.

The second system of the musical score continues the piano accompaniment. It follows the same musical notation as the first system. The lyrics are written below the treble staff.

## 2

The streamlet purls and plays as lightly,  
 As when it danced to Eden's breeze;  
 The lovely moon still beams as brightly,  
 As when she shone through Adam's trees.  
 The smile of joy each moment meets us,  
 While through this pilgrimage we roam,  
 At every turn her presence greets us,  
 To cheer us on our journey home.

Cheerfully.

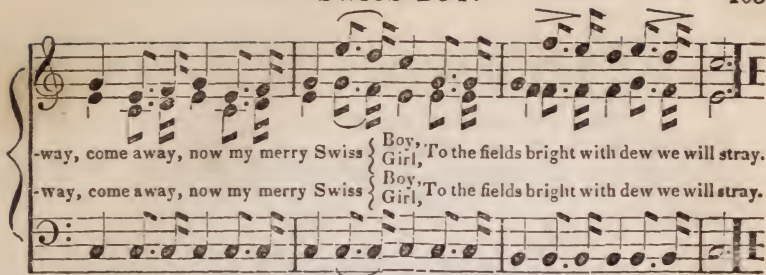
1. Come a - way, come away, now my merry Swiss Boy, To the Girl,

2. Come a - way, come away, now my merry Swiss Boy, To the Girl,

fields bright with dew we will stray; The sun is up, the  
fields bright with dew we will stray; The new mown hay now

sky is clear, And the morning bird's sweet song we hear: Come a  
fills the air, And the wild rose sheds its fragrance there: Come a





OH, HOW BRIGHTLY. Music—*Swiss Boy.*

1

Oh! how brightly, how brightly the sun moves along,  
 From the east to the west, through the sky;  
 Oh! how lovely, how lovely the moon looks among  
 All the stars as they sparkle on high!  
 These glorious lights to us were given,  
 To raise our thoughts from earth to heav'n :—  
 Oh! how brightly, how brightly they all move along,  
 Shedding light o'er the world from on high.

2

Oh! how swiftly, how swiftly the bird flies away  
 To his home in the tall forest tree;  
 Oh. how sweetly, how sweetly he sings all the day,  
 And is happy as happy can be!  
 'Tis thus he tells of favors given,  
 And while he sings, he soars to heav'n :—  
 Oh! how sweetly, how sweetly he sings all the day,  
 In his nest on the tall forest tree.

3

And the roses, the roses, and lilies so fair,  
 Which we pluck from the green fields in May,  
 Fill with fragrance, with fragrance, the fresh morning air,  
 And to us as they bloom, seem to say,  
 By whom their sweet perfume was given,  
 And thus they send it back to heav'n :—  
 Oh! the roses, the roses, and lilies so fair,  
 Fill the air, fill the air, all the day.

*Allegretto. m*

1. Shall we oppressed with sadness, Strike melan - choly's

string; Oh! no, we'll tune to gladness, And merrily, merrily,

sing, La, la, Bright valleys crowned with flowers, Gay birds on soaring

wing, In - cite our tuneful powers, Then cheerily, cheerily

*p* *m*

sing, La, la, Bright valleys crown'd with flowers, Gay birds on soaring

*cres.* *f* *dim.* *p*

wing, Incite our tuneful powers, Then cheerily, cheerily sing La, la.

2

In sweet harmonious measures,  
 Our joyful songs we'll bring,  
 And happy in our pleasures,  
 We'll merrily, merrily sing,  
                                     La, la.  
 While valleys crowned with flowers,  
 And birds on soaring wing,  
 Incite our tuneful powers,  
 We'll cheerily, cheerily sing  
                                     La, la.

## THE SOAP BUBBLE.

*Allegretto.*

1. See our airy bubble, lightly dancing, Far a -

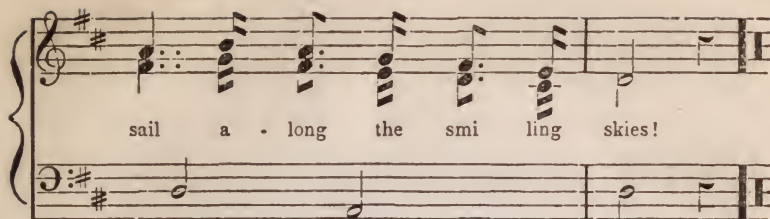
The first system of the musical score for 'The Soap Bubble'. It features a treble and bass staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The lyrics are '1. See our airy bubble, lightly dancing, Far a -'.

way on buoyant breezes rise! Imaged there, a mimic world is

The second system of the musical score. The melody continues in the treble staff, and the bass staff has a few notes. The lyrics are 'way on buoyant breezes rise! Imaged there, a mimic world is'.

*p*  
glancing, See it sail along the smiling skies, See it

The third system of the musical score. The melody continues in the treble staff, and the bass staff has a few notes. The lyrics are 'glancing, See it sail along the smiling skies, See it'. A dynamic marking of *p* (piano) is placed above the final note of the treble staff.



## 2

Youthful hearts that now so brightly glowing,  
 Borne away by airy hope on high ;  
 Quickly will a breeze more harshly blowing,  
 Bid each lovely, golden vision fly.

## 3

Thoughtless man ! gay dreams around thee hover,  
 Pomp and pride their richest charms display ;  
 But how soon their empty reign is over,  
 Like yon globe they quickly pass away.

## THE RAINBOW.

*m* Allegretto.

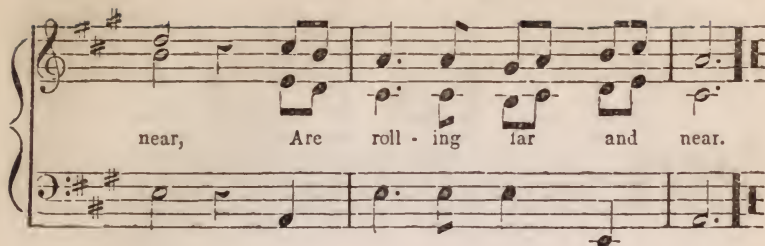
1. See yon - der rain - bow bright - ly

*m*

beam - ing, It stands in glo - ry there; And

clouds like waves of silver gleaming, Are rolling far and





## 2

The purple blush of dewy morning,  
 No more its brightness shows;  
 The fairest tint the rose adorning,  
 No more in beauty glows.

## 3

Some clime celestial must have lent thee,  
 Thy robe of many dyes;  
 Bright rainbow! tell us who has sent thee,  
 To charm our wondering eyes.

## 4

Ah! none but He could paint thy beauty,  
 His skill and power alone;  
 Thou art a beam of light on duty,  
 From the ETERNAL SUN.

## Allegro. Chorus.

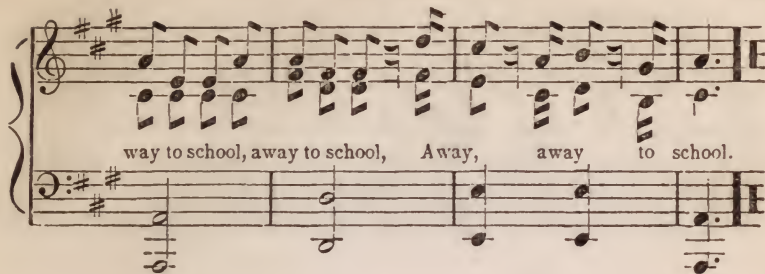
1. Our youth - ful hearts for learning burn, A -  
 To sci - ence now our steps we turn, A -

## Duet.

way, away to school; } Farewell to home, and  
 way, away to school; }

## Chorus.

all its charms, Farewell to love's pa - ter - nal arms; A -



## 2

Behold! a happy band appears,  
 Away, away to school.  
 The shout of joy now fills our ears,  
 Away, away to school.  
 Our voices ring, our hands we wave,  
 Our hearts rebound with vigor brave,  
 Away to school, away to school,  
 Away, away to school.

## 3

No more we walk, no more we play,  
 Away, away to school.  
 In study now we spend the day,  
 Away, away to school.  
 United in a peaceful band  
 We're join'd in heart, we're join'd in hand,  
 Away to school, away to school,  
 Away, away to school.

Cheerfully.

1. Sweet spring is nigh With laugh - ing eye, And

The first system of music is in G major (one sharp) and 2/4 time. It consists of a treble and bass staff. The melody in the treble staff begins with a quarter note G, followed by eighth notes A, B, C, D, E, F#, G. The bass staff provides a simple accompaniment with quarter notes G, B, D, F#, G. The lyrics '1. Sweet spring is nigh With laugh - ing eye, And' are written below the staff.

2

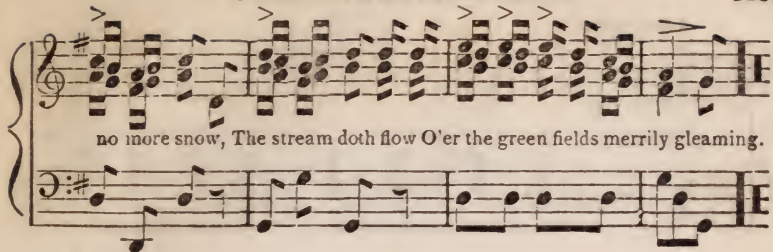
3

look full of gentle - ness beaming! There's no more snow; The

The second system continues the melody. The treble staff features more complex figures, including beamed eighth and sixteenth notes. The bass staff continues with a steady accompaniment. The lyrics 'look full of gentle - ness beaming! There's no more snow; The' are written below the staff.

stream doth flow O'er the green fields merri - ly gleaming, There's

The third system concludes the piece. The treble staff has several measures with accents (>) over the notes. The bass staff continues with a simple accompaniment. The lyrics 'stream doth flow O'er the green fields merri - ly gleaming, There's' are written below the staff.



2

Then raise a song,  
 She comes along,  
 New life and new happiness bringing;  
 The garlands twine,  
 In warm sunshine,  
 And the birds now sweetly are singing.

3

Then come and sing,  
 And dance and spring,  
 In many a frolicsome measure;  
 Through all the day  
 We'll join and play,  
 S And rejoice in innocent pleasure.

## THE MOUNTAIN BOY.

**Allegretto.**

The image shows a musical score for a song titled "The Mountain Boy". The score is written for a piano accompaniment. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in 2/4 time and have a key signature of one flat (B-flat). The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The lyrics are written below the staves, starting with "1. Would you list to the lay of a mountain boy, Of a". The music is in a simple, folk-like style.

mer - ry mountain boy? Would you list to the lay of a

mountain boy, Of a merry moun - tain boy?



With heart free - ly glow - ing, When morning is growing, Where

The first system of musical notation for 'The Mountain Boy'. It consists of a grand staff with a treble and bass clef, both with a key signature of one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics 'With heart free - ly glow - ing, When morning is growing, Where' are written below the staff.

herds are low - - ing, Where milk is flow - ing;

The second system of musical notation. The melody continues in the treble clef, and the bass line has some rests. The lyrics 'herds are low - - ing, Where milk is flow - ing;' are written below the staff.

Gai - ly sing - ing, there am I, There am I, your mountain

The third system of musical notation. The melody continues in the treble clef, and the bass line features chords. The lyrics 'Gai - ly sing - ing, there am I, There am I, your mountain' are written below the staff.

boy, O my mother, ev - er dear; While a

The first system of musical notation for 'The Mountain Boy'. It consists of a grand staff with a treble and bass clef, both with a key signature of one flat (B-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics 'boy, O my mother, ev - er dear; While a' are written below the staff.

- round me the cries Of the shepherds a - rise, And the

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics '- round me the cries Of the shepherds a - rise, And the' are written below the staff.

joy of the hills, All the welkin fills, El - u - rel, u - rel,

The third system of musical notation. It concludes the piece with a final cadence. The lyrics 'joy of the hills, All the welkin fills, El - u - rel, u - rel,' are written below the staff.



2 In that cottage near,  
 Is my mother dear,  
 Oh! my mother ever dear: } *Repeated.*  
 And home looks so sweetly,  
 So smiling, so neatly,  
 I love it completely,  
 Return to it fleetly;  
 If but little I can do,  
 Still the work I try to cheer  
 Of my mother ever dear,  
 While around, &c.

3 At the sun's swift decline, } *Repeated.*  
 When the hill tops shine,  
 Oh! my mother then I join;  
 When evening relieves me,  
 She kindly receives me,  
 And oh! when she gives me,  
 Her blessing and leaves me,  
 What sweet slumbers then are mine,  
 Oh! what slumbers then are mine—  
 What sweet slumbers then are mine;  
 Till the morn, when the cries  
 Of the shepherds arise,  
 And the joy of the hills  
 All the welkin fills:  
 El u rel, &c.

## ALL ARE HERE.

Lively.

1. Cheer - i - ly, cheer - i - ly, sound the merry strain--

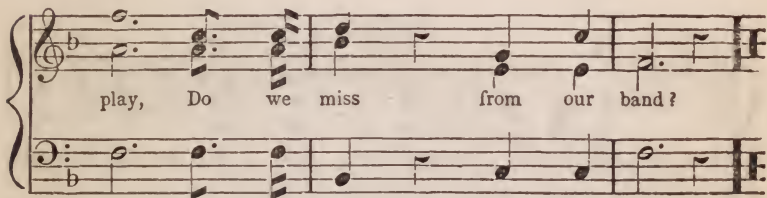
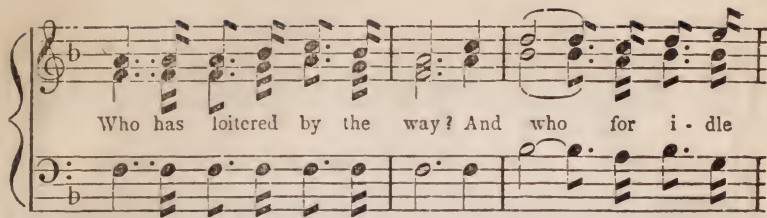
The first system of music is in 4/4 time with a key signature of one flat (B-flat). The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The melody consists of eighth and sixteenth notes, while the accompaniment features a steady eighth-note pattern.

Hap - pi - ly, hap - pi - ly, now we meet again, Here we stand—

The second system continues the melody and accompaniment. The melody includes some triplet markings. The accompaniment maintains the same eighth-note pattern.

Here we stand—Who at home has dared to stay?

The third system concludes the piece. The melody ends with a final note, and the accompaniment also concludes with a final note. The time signature and key signature remain consistent.



## 2

Cheerily, cheerily, sound the merry strain,

Happily, happily, now we meet again,

All are here ; ::

All who love the morning's prime,

All who feel the worth of time,

Lo we'll sound the merry chime,

All are here ! all are here !

## THE FLOWERET.

Allegretto.

1. I saw at morning a flow - 'ret

blue, All brightly spangled with pear - ly dew, But soon came

noon-tide with burning glare, And ah! my flow'ret lay lifeless



there— And, ah! my flow'ret lay lifeless there.

The musical score is written on two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melody with eighth and sixteenth notes, some beamed together, and rests. The lower staff is in bass clef with a key signature of one sharp (F#). It contains a bass line with eighth and sixteenth notes. The lyrics are placed between the two staves, aligned with the notes. The piece ends with a double bar line on both staves.

## 2

And such the story of pride and power,  
 They bloom at morning like that fair flower ;  
 At evening seek them—their forms are fled,  
 Their days are numbered, their race is sped.

## 3

And thou, vain beauty, come draw thee near,  
 And learn a lesson of wisdom here !  
 Seek fairer flowers that bloom on high,  
 Whose light and fragrance shall never die.

## THE LARK.

*Allegretto. m*

1. Lo! the blithesome lark is soaring, Far a

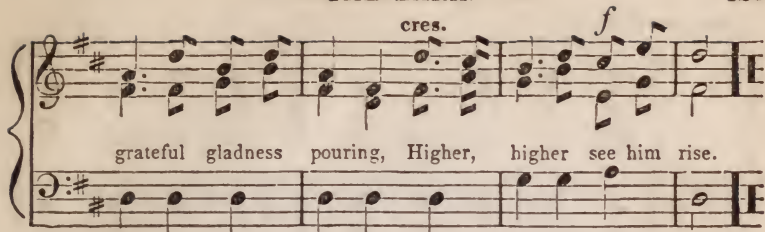
The first system of musical notation for 'The Lark'. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The tempo/mood is marked 'Allegretto. m'. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics '1. Lo! the blithesome lark is soaring, Far a' are written below the staff.

- way through morning skies; Songs of grateful gladness

The second system of musical notation. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The lyrics '- way through morning skies; Songs of grateful gladness' are written below the staff.

*f* pour - ing, High - er, high - er see him rise, Songs of *m*

The third system of musical notation. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The lyrics 'pour - ing, High - er, high - er see him rise, Songs of' are written below the staff. The dynamic marking *f* (forte) is placed above the first note of the melody, and the dynamic marking *m* (mezzo) is placed above the last note of the melody.



## 2

Thousand warblers now are springing  
 Up to meet the welcome morn ;  
 Sky and grove with joy are ringing,  
 Hark, the wild, entrancing horn !

## 3

Every mountain altar blazes ;  
 Incense sweet to heaven ascends ;  
 Meadows waft their silent praises,  
 Every flower adoring bends.

## 4

Man ! awake from heavy slumbers,  
 Morning breaks serenely bright ;  
 Songs of praise in tuneful numbers,  
 Raise to HIM who rules the night.

## EVENING TWILIGHT.

*Andante. mp*

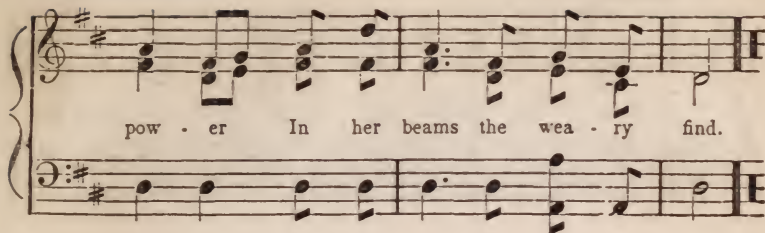
1. Night is steal - ing— soft - ly sail - ing From be -

*dim.*

hind the mountain pine; Lu - na comes to

*cres.**mf*

calm the hour; Soothing pow - er— soothing



## 2

From the mountains, forests, fountains  
Softly fades the light of day.  
Only round yon fir-clad summit,  
Heavenward soaring,  
Lingers yet one golden ray.

## 3

Evening breezes, incense breathing,  
Murmur through the linden grove;  
Nearer now the curtain closes,  
Man reposes  
In the arms of heavenly love.

*Allegretto. m*

1. If I've fulfilled my dai - ly task a - right, And

eve - ry du - ty done; Then joy to me when

darkest shades of night Shall cloud the sink - ing sun! How



cheering, then, how calming The golden lingering ray ; The

The first system of the musical score for 'Evening Song'. It features a grand staff with a treble and bass clef, a key signature of one flat (B-flat), and a common time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'cheering, then, how calming The golden lingering ray ; The'. The music is marked with a 'V' (crescendo) and a 'Z' (diminuendo) above the staff.

eventide is charm - - ing That ends a well spent day.

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are: 'eventide is charm - - ing That ends a well spent day.'. The music is marked with a 'V' (crescendo) and a 'Z' (diminuendo) above the staff.

## 2

But woe to him, whose eye, that hour is dim  
With sin-remembering tears !  
No anguish ever can restore to him,  
The joys of wasted years !  
Oh, precious is the power,  
And time that God hath given !  
May I each passing hour,  
Lay up some store for heaven !

Andante. *mp*

1. Go at moonlight's fairy hour, Where the silvery ripples shine ; Mark a

little lovely flower—Be that lovely flow'ret thine—Be that

lovely flow'ret thine.

Mild as heaven's own blue, it beameth  
Like a clear and cloudless sky ;  
Image of true love, it seemeth,  
To the heart sweet words to say.

3

And methinks its blue eyes glisten,  
Full of love and tender thought,  
While from far it whispers listen,  
Oh ! forget, forget me not !







